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to be able to pass through lawn sieves. This composition which is liquid is dried in kilns until it is of the consistency of clay, when it is tempered or beaten to render it solid. It is then thrown on a wheel and taken to dry off in a stone room until of sufficient toughness for the turner to shape it on his lathe. Square, oval or embossed works are pressed from plaster of Paris casts, made from models in wax or pipeclay. The work is next burnt in biscuit kilns, in intense heat for a considerable number of hours; in the glazing room it is dipped in a liquid composition, and again fired in the glaze kiln; then it is painted, burnt in the enameling kiln, and lastly the gold is burnished by agates and bloodstones."

In 1829 Mr. Flight died; his death, for he was very wealthy, and the depression of trade affected the firm; also, from about the same date, the Staffordshire potteries made great progress, and were serious rivals. For though much inferior to the Worcester, they turned out the common ware cheaper, and it pleased the public. The Royal Worcester Works had a different object in view. They bestowed the greatest care and expense on even the simplest work, probably in the hope that they might be established as National Porcelain Works by the government.

In 1840 it was found expedient to amalgamate with Chamberlain's, a rival firm in Worcester, and a joint stock company was formed.

Chamberlain's had been started in 1786 in opposition to Warmstry House, but, being only decorators, they were obliged to procure their china from the Caughley works. Afterwards they started their own factory. Mr. Chamberlain, in order to combat the depression of trade, started successfully the manufacture of encaustic tiles, after the style of the middle ages.

The union of the firms did not work very well, the aims and views of the partners differed too widely; by 1848 all the partners but Mr. Chamberlain and Mr. Lilly had retired. Several schemes were started with a view to restoring financial success. Door furniture was largely manufactured, there being great demand for it, but too much attention was paid to it, to the injury of other branches, and losses ensued. Then buttons were made in great quantities; these yielded good profit on their own account, but were hardly worthy of the firm, nor did the factory gain much good from them. The works were visited by the present Queen, then Princess Victoria, and her mother, the Duchess of Kent, in 1832. At the exhibition of 1851, the company gained only an honorable mention; they had existed for a century, they had past triumphs to boast, but certainly artistically and comparatively they were at a low ebb.

In 1852 the works passed into the hands of Messrs. Kerr and Binns, who greatly enlarged them and improved their tone. In 1863 a joint stock company was formed. Mr. Binns retaining the management of the artistic department. Under him much excellent work has been produced and every effort been made to bring the porcelain to perfection. His imitations of Limoges enamels and Chinese ivory work are beautiful, and he has also made a specialty of the reproduction of curious examples of Japanese, Chinese, and Korean porcelain, which are admirable. Great attention has been paid also to the turning out of tastefully and brilliantly decorated table-ware, and their work now is, of course, of world-wide reputation.

**ARTISTIC WALL PAPER.**—It is gratifying to find ever increasing artistic taste in wall paper designs in arrangement of forms, harmonious rendering of colors and delicacy of treatment, by no means confined to high class paper, as regards cost. A leading manufacturer of wall paper has just had one of his principal rooms coated with a comparatively cheap article, owing to the beauty of the design. One design we would select as a sample of a class greatly favored, consists of flowers of large size, with heavy stalks, the curves of which supply an arabesque element. The figures consist of chrysanthemums, touched off by well graded hues. The disposition is such that there is no appearance of crowding. The involuted forms constitute a pleasing contrast to the straight lines and angles of wall and ceiling. Fully expanded on a light lavender ground, the flowers appear floating in a misty haze, their forms, however, clearly outlined. The whole has a naturalistic aspect. Rustic patterns represent vines trailing over trelliswork, or flowering plants from which bright hued buds are in the act of falling. Designers, however, appear to draw their inspiration from countless sources, seeking pleasing predominant hues and harmony of parts. Among these are to be noted the charming designs on many of the figured dress textiles. There is shown a general freedom of treatment from the stiff formalism that formerly prevailed.

**LARGE** and bold forms of ornament in spaces of very moderate dimensions will have a coarse effect if not accompanied by secondary ornaments of a lighter character within or interlacing with them. The fine lines must be the ones to break into combination of movement and curve. Thick, heavy lines should never assume elaborate contortions. We may add that the higher the constructive value of the part to be decorated the richer and more elaborate should be the decoration.

## A PINE CONE FRIEZE.

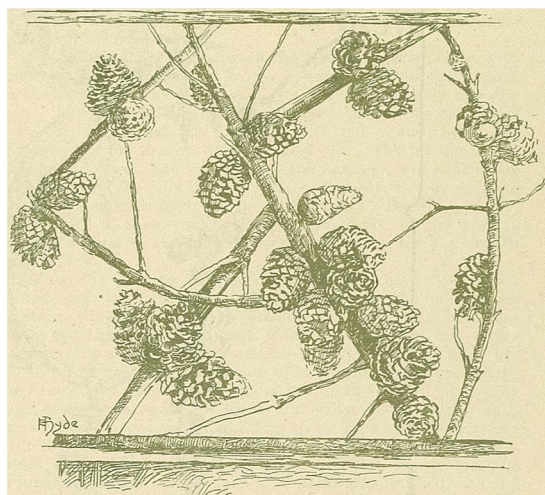
**A** PINE cone frieze is a thing of beauty if artistically arranged, and may be a joy for a long time if properly cared for. The gathering of the cones and branches during the summer months will add to the pleasure of one's "outing," and the putting up and arranging the frieze after one's return will carry a bit of the summer pleasure far into the dark autumn days, when it is so hard to take up the burden of life again in the noisome dirty city.

Few sojourners in the country return without a bunch of soft, brown cat-tails and a sack of pine needles with which to fill innumerable pillows for less unfortunate friends who have missed the spicy aroma and the roughing of the wind through the stately pines.

But few know that the ragged pine branches and beautiful cones may be utilized in the decorating of one or more of the home rooms. The cones should be gathered with care having in mind always the size of the room where they are to be used; if the room is large and the ceilings high cones of a much larger size may be gathered, than if they are to decorate a small low room.

All insect life must be destroyed, either by thoroughly heating or by dipping in a weak solution of carbolic acid.

The frieze can be put up with less injury to the wall by first



PINE CONE FRIEZE, BY HELEN HYDE.

nailing together a skeleton framework of narrow scantling upon which to tack the branches and cones; careful measurements must be taken of the four sides of the room to make certain that the frieze will fit well into the corners.

This framework is covered with the prepared branches and cones after the manner shown in illustration, and when finished securely fastened to the wall by a few long nails. If desired, a longer, larger branch may be fastened in each of the four corners; this should be borne in mind when gathering the cones, and especially pretty ones selected. The Phillistine, having an eye for bright and shiny surfaces, will cover her frieze with a coat of varnish, but the artist will forbid anything of the kind.

If our decorator is handy with palette and brush—having no supply of cones and branches—she will paint her frieze in natural colors, on a ground to harmonize or contrast well with wall and ceiling.

**AN EXCELLENT** opportunity for the display of feminine skill in embroidering and painting, on the part of a member of a household, is afforded where considerable space exists between a portiere and the ceiling. Slender split stems of bamboo are to be arranged perpendicularly and horizontally, and fastened with wire, so as to form three oblong compartments, the center being the largest. Center and side spaces are to be backed with silk or satin, the textile filling the center having been previously embroidered with scrollwork, and the silk and satin on sides painted with flowers or other objects; or the whole of the spaces may be filled in with silk plush painted with various designs in metallic colors. The painting in these colors must be all executed in down strokes. The frame having been mounted, short silken woolen cords with tassels may be hung from the extremities. This decoration, in the absence of a carved architrave, will impart to the portiere an increased dignity.